

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C

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[One Penny.]

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 15th of the month.

The name and address of the Sender must accompany all Correspondence.

The Quaver Composition Classes.

A new postal class, for beginners, will commence the study of Harmony on the 1st of January.

All communications to be addressed:—

The Secretary of The Quaver Composition Classes,
47, Lismore Road London, N.W.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

FIRST STEPS IN MUSICAL COMPOSITION is the text-book used by the Students of the "Quaver" Composition classes. Now ready, Sheet 1 of the revised edition, reprinted from THE QUAVER, sixteen pages, containing paragraphs 1 to 98; sheet 2, comprising paragraphs 99 to 183. Copies can be obtained, post free 4d. per sheet, on application to the Secretary.

The monthly publication of this work will shortly be resumed.

THE CHORAL PRIMER. The concluding number will appear in THE QUAVER for October. For the convenience of teachers the complete work will, if possible, be ready on September 16th, price 6d., in wrapper or in penny numbers.

SMALL BONUS TO TEACHERS. All teachers who, during the present month, forward their names, addresses, and full particulars respecting their work will obtain, at half price, post free, a specimen copy of the "Choral Primer": enclose 3d. in stamps to the secretary of the Quaver Composition Classes, 47, Lismore Road, London, N.W.

Teachers who use the Letter-note certificate in their classes will receive a copy free of charge.

M R. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

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London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

EASY ANTHEMS FOR AMATEUR CHOIRS, published in "Choral Harmony," in penny numbers—

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 130 | Great and marvelous | |
| 131 | God be merciful unto us and bless us | |
| 138 | Deus Misereatur | |
| 140 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| 39 | Walk about Zion | Bradbury. |
| 39 | He shall come down like rain | Portogallo. |
| 43 | Blessed are those servants | J. F. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| 64 | Great is the Lord | American. |
| 64 | Arise, O Lord, into thy rest | Do. |
| 69 | Awake, awake, put on thy strength | Burgis. |
| 77 | Grant, we beseech thee, merciful Lord | Calcott. |
| 84 | I will arise and go to my father | Cecil. |
| 84 | Blessed are the people | American. |
| 86 | I was glad when they said unto me | Calcott. |
| 129 | Blessed are the poor in spirit | Naumann. |
| 136 | O Lord, we praise thee | Mosart. |
| 136 | The Lord's prayer | Denman. |
| 140 | O praise the Lord | Weldon. |
| 140 | I will love thee, O Lord | Hummel. |

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

LETTER-NOTE SINGING CLASSES. During the ensuing winter, Mr. D. Colville is prepared to conduct evening classes in connection with Churches, Chapels, Institutes, etc. Address to 20, Paternoster Row, London, E.C.



On Singing in Public Worship.

THAT singing in public worship is a delightful exercise is generally admitted; but that it is always in the same degree useful and edifying may be doubted. It ought to be both delightful and useful, and if it is not so, the fault is either in

the character of the music or in its execution. Sounds correspond to affections; and it is not very difficult for a mind in which all the affections are well developed and reduced to order, to determine what kind of affection that is to which any particular composition seems to apply itself. The mind will always be more or less satisfied when a composition is consistent with, and keeps close to its subject from beginning to end, like a masterly discourse in which every sentence is in its place, and conduces to the general effect which is designed to be produced. But there are compositions, particularly those of amateurs, whose constituent parts are heterogeneous to each other, and therefore, although separately pretty, they do not combine to produce one general effect, progressively acquiring strength from the beginning to the end. Such compositions may be compared to the sermons of those half-educated University men, whose hearts, not being in their work, have not impelled them diligently to furnish their understanding, and which appear to want a clear and definite object, to unite in adherence and sympathy all the ideas they put forth, and direct them to its attainment: the language may be good; the method according to rule; but for the want of a soul of an obviously useful and definite end, the parts, however separately good, are like a crowd of well-dressed and well-behaved persons at a rout,—all in each other's way; and so the ear becomes, as weary of attending, as the eye becomes, after contemplating for a while, the really idle, but seemingly busy confusion. No music can live long that does not possess a consistent character. We can admire a man whose conduct is harmonious and becoming, even although it be wanting in the accompaniments of high mental attainments, or the more exalted springs of action; while we turn away, as from that which is painful to the sight, when an individual of genius and exalted ideas presents an appearance of inconsistency. It is more pleasing to observe a character well kept up, although a common place one, than to mark the contrast between opposing points in an ill supported character, where elevated expression and dignity of manners alternate with nonsense, frivolity, and a peevish excitement about trifles. How ridiculous a man

appears who is one moment in the pulpit, dispensing his instructions with no small manifestation of his high sense of the dignity of his position, and the next moment in the parlour publicly uttering nonsense on his knees to some one or other fair goddess of his idolatry! Such a character is not a mere imagination.

But our illustration has almost buried under its weight the subject it was intended to bring forth in greater clearness. It was observed, that no musical composition can maintain its power of pleasing long, unless it is a consistent and proportionate whole from beginning to end. This is the reason why some of the plain and simple airs of the old masters have lived to witness the decease of generation after generation of flimsy, shallow, showy compositions, which maintained their place only until their novelty was worn out, and thus until it was discovered that they had nothing else to recommend them. Music which is capable of awakening or interesting the higher or more interior affections, it is believed, is generally simple, because the affections of the purer kind have always a strong tendency to concentration, or to a blending into union or oneness, and so there is nothing of complexity in them. Simplicity depends upon the arrangement of a few notes in a flowing style; but where the changes are rapid, and the intervals both wide and unexpected, there is produced a complexity of sensation which is alien to simplicity; and which dissipates a state of interior affection. Such a composition appears to correspond either to the mixed state of the lower affections, or to the intellectual affections and their peculiar activity. Handel's chant, "Great and marvellous are thy works," has a remarkably small compass of notes; it is remarkable for its simplicity; but how capable it is of awakening the soul of devotion, and, when properly executed, of melting the thoughts into humble love and adoration!

Genuine music is undoubtedly inspired from heaven. Some men are more receptive of it than others, perhaps from causes which the phrenologist professes clearly to discern. As all verses, however agreeable to the rule, are not poetry, so all musical compositions are not music. Without the inspiration of genius, what is music or poetry? And what is genius without chaste and judicious culture? The music which is inspired into the heart of genius causes it to glow with intense feeling; and, being transferred to paper, it is preserved to produce similar effects on posterity. That is the music that makes a man merry and glad in his heart. It may be a slow movement;

interior gladness is a sweet gently flowing stream. But the musical pretender has no music in him to make his heart glad, and so he makes music merry by a low-aimed ingenuity. His music must be quick, for, having no soul to put in it, if he should write a slow movement, coldness and drowsiness would mark it for their own. Men who have no good taste for sacred music, are great advocates for lively airs; for want of a corresponding nature they cannot lay open their bosoms to the warm and cheering influences of slow and simple compositions of a genuine character, and which, therefore, they pronounce to be "so dull." It is only the *lower* affections which dance to the piping of jiggyish music; but all quick music is not of this low description. In every affection there are contained numerous particular affections, all of which are presented as a one;—doubtless in heaven, while the strain in its general form is simple and flowing, there is a perception of the *particular* harmonious sounds—corresponding to the *particular* affections—which make up the *general* sound—corresponding to the *general* affections. But as no mortal ear hath heard seraphic strains, mortal pen must not attempt to describe them.

When a man has learned to distinguish between what is delightful to his ear, and what is edifying to his heart, he will first become competent to unite the well ordered articulate sounds of good hymns, with the well ordered corresponding inarticulate sounds of good tunes. While an individual is satisfied with having his ear gratified, without enquiring whether his heart is benefited, by the church music, if it is his duty to select tunes for singing, and fit them to the hymns, he will be

guilty of incongruities highly displeasing to those whose ears and hearts are in correspondence; and who, in such case, while their hearts are affected with the words, find the affection which the words breathe counteracted and dissipated by the unsuitable tune which has been injudiciously, because heartlessly, selected. Those who attend but little to the words, do not drink into their spirit, and therefore an incongruous tune does not offend them; they are carelessly carried away by it; and if it is pretty, which generally may be the case, they are pleased with it; and that is enough for them. But we do not, or should not, go to church to seek that natural pleasure which is confined to the senses. We do not introduce singing merely to please the sense, or to counterbalance the heavy demands of the prayers upon the exercise of devout feelings, or of the sermon upon the laborious exercise of the judgment. The singing is not to be converted into a bribe to induce the idle to undergo the outward show of engaging in the labours of piety and intelligence. There can be no legitimate reason for introducing singing into public worship but this—the development of the devotional affections; and if the selectors of the tunes, and the leaders of the singing, are not duly sensible of this great object, they are as little competent for *their* post as the minister would be for *his*, if he were to labour exclusively to inflate and tickle the imagination, or apply himself only to the repository of *words* in the minds of his auditors, while he totally neglected, and was wholly indifferent to, the weighty objects of informing the understanding, and elevating the affections.

Intellectual Repository.

The Pioneers of the Singing Movement.

[Under this title it is intended to review the work done or attempted during the last thirty or forty years—a period during which such rapid strides have been made in the direction of popular musical education. And inasmuch as anything yet accomplished is only preliminary to something better and grander still, we shall include under the term "pioneers" all who up to the present time have been engaged in the work. We shall endeavour to deal with the subject in a manner entirely free from prejudices of party or method, our aim being to inform readers respecting what has been done and is doing by all methods towards the furtherance of our common object—that of the extension of musical knowledge and the cultivation of musical taste among the universal masses of the population.]

NO. I.—JOSEPH MAINZER.



UNTIL very recent years it is doubtful whether, at any period, England could fairly be termed a musical country. True, historians inform us that during the Elizabethan age music was a universal accomplishment among the educated classes, so much so that some knowledge of the art and science of music was almost indispensable in polite society. But this accomplishment did not extend to the lower

classes, for the mass of the people were then steeped in ignorance—in matters general as well as musical—and, if not absolutely deprived of the practice of music, were at all events wholly destitute of, and unaffected by, the education and polish which prevailed among their superiors in station. Fifty years ago the state of musical culture was at a still lower ebb, for, except in favoured districts, popular music was a thing unknown, and of theoretical and practical teaching of the mass

there was none worthy of the name. But just about then the literary and educational flood which has since spread over the land began to flow, and with the rising tide came one by one those popular singing systems which already have done so much to create and improve the taste for music on the part of the people. Among the earliest of these methods was that of Joseph Mainzer, about the year 1840. For some years previous to that date Mainzer had been zealously and successfully at work in his native country, Germany; and, laudably desirous of extending the knowledge of his method to lands less favoured musically, he commenced a teaching tour throughout the continental cities, and in due time reached our shores. The earliest announcements of his which we have been able to find are those of classes for operatives opened in London during 1841 as follows:—May 27th, at Enon Chapel, New Church Street, Edgeware Road; June 2, at Ebenezer Chapel, Church Lane, Whitechapel; June 8th, Temperance Hall, Broadway, Westminster; June 9th, Rockingham Room, near the Elephant and Castle, Newington Butts.

The fundamental principle of Mainzer's method is stated in the "advertisement" to his "Singing for the Million,"—the manual used in his classes—which is as follows:—

"Music, considered as a national property, involves a question of very considerable interest, which I have attempted to develop in the following introduction.

To impart a general knowledge of the principles of music, a different method of teaching is indispensable to distinguish it from a purely musical education; and it is a great error to apply to elementary schools, or public classes, methods which are not founded upon this rigorous distinction. In schools, especially those of children, instruction in singing is so very restricted, and is confined within such narrow limits, that even schoolmasters should be able to teach it without much difficulty.

The art of singing, in its highest acceptation, requires a serious, lengthened and uninterrupted study; but it is the reverse as to the instruction of large bodies whether of children or of men. In the latter, it is only necessary to communicate a general knowledge of the art, to incite a taste for it, to prepare the physical organs—the ear and the throat, to awaken the intelligence and the heart, and to afford to infancy and youth a participation in the attractions and nobler sentiments inspired by its mysterious power. To attain this object, it suffices to study the few rules applied to the reading of music, explained in this little work. When a facility of executing the exercises it contains is acquired, composition of a more elevated character may be attempted. But, not altogether to abandon my pupils to their own selection, this work is followed by my 'Melodies for Children,' and my 'Collection of Melodies for Schools.'"

I have so much the more confidence in presenting this method to the public as it has already become the ordinary manual of the professors of Germany and France, and as my little collection of songs is universally in the hands of children. These are the simple and only means I have employed in the gratuitous classes opened in Paris in favour of workmen. Thousands of individuals have learned in a few weeks to execute choruses with surprising energy and expression. In England,

the moral and religious tendency of the propagation of singing among youth begins to be appreciated. May my efforts assist the men who have understood the magic of the divine art, and facilitate the prompt acquirement of sure and lasting results."

That an amateur musician does not need, and cannot be expected to undergo, a course of training similar to that of a professional, everybody nowadays will admit, although the fact was only dimly perceived fifty years ago. Mainzer appears to have been among the first to perceive and provide for the distinction between the two kinds of teaching, and with this principle kept in the foreground, and also another—that musical education in order to become popular must assume the form of *recreation* as well as *work*, must occupy the mind intellectually as well as gratify the ear musically—Mainzer wrote his "Singing for the Million," and conducted his classes. His modest assertion that "even schoolmasters should be able to teach it (singing) without much difficulty," the present generation of preceptors might feel inclined to modify into "teach as easily as the 'A B C'": but with this slight amendment probably they will one and all endorse his remarks.

Endeavouring to obtain the ear of a British public sunk in the depths of its insular ignorance, Mainzer knocked loudly and energetically. Before insemminating his doctrines, some preparation of the ground was absolutely necessary, for it was a hitherto barren soil which needed cultivation, inducements had to be offered, possibilities proved, results shown, and generally it was needful to stir up the community to a proper appreciation of the question.

Accordingly, the next few pages of "Singing for the Million" are occupied by an address headed "My young Friends," which gives a highly coloured picture of school-music in Germany, of singing in the domestic circle, at anniversaries and birthdays, at orphan asylums, and at church on Sundays and at festivals. He is very fervent in his description of the good effects of school music:—

"Oh, happy are those children! They love to go to school; they are attentive to all that is taught them; they are grateful for all the pleasures and enjoyments offered them; they cherish their parents and their masters; and you know we learn much from those we love."

The address concludes thus:—

"Singing, in taking from school its stiffness, renders it more gay and more attractive, the paternal home more sacred, and adds to the sublimity of public worship; it softens the rigour of poverty, and makes the rich benevolent, consoles those who suffer, makes the happy happier; as it diminishes sorrow, so it doubles pleasure.

HE WHO SINGS IS GOOD: THE GUILTY MAN SINGS NOT."

A statement so encouraging on the one hand, and so appalling on the other, could not

fail to influence "good" and "guilty" alike: if only wise in their generation, they must with one consent have made all possible haste to tune their voices and reform their ways!

Mainzer next proceeds to consider the following questions at some length:—

1. The influence of singing upon physical education.
2. The influence of singing upon moral education.
3. The influence of singing upon the health of children.
4. The most convenient age for instruction in singing (answered, that of childhood or youth).
5. Singing exercises and songs for children.
6. Simultaneous instruction in Elementary Schools.
7. Musical education in Germany.

On the fifth point his remarks are really excellent:—

"The world appears to a child in quite a different light from that in which a grown-up person beholds it; the soul of a child will invest every inanimate object with life. In the buildings which his little hands are raising out of sand, his imagination knows how to discover cities, villages and flowery fields. In his eyes, a pack of cards is converted into a palace; a fragment of glass furnishes a sun; a soap-bubble represents the whole world; for him everything is animated; whilst the man of riper years in his course of real life and experience finds that all his illusions are vanishing one by one; and, as his feelings become hardened in the school of adversity and suffering, he gradually recedes from the moving circle of life, and draws back into a world of grave abstraction and reasonings. He lives in the past as well as the future, while a child knows and enjoys only the present, resembling the light butterfly that courts every flower to suck its honeyed juices and enjoy its perfumes.

The first rules then of songs destined for infants are determined upon by themselves. We must avoid all abstract words or ideas; a child does not comprehend their meaning. Care must, therefore, be taken to present to his mind images of a lively nature; its science extends not further than its hand."

[To be continued.

Successful Homœopathy.

THE sum of human agony caused by the early efforts of players upon stringed, or upon reed and brass instruments is incalculable, and it is noticeable that wherever musical amateurs abound the Universalist faith makes no progress, and the Calvinistic doctrine that a place of future torment is a mortal necessity finds multitudes of believers. Many learned commentators have discussed the nature of the insanity under which King Saul frequently suffered, but it is odd that no one has perceived that it was due to the youthful David's persistent practice upon the harp. We know that upon one occasion, while David was playing an air, which doubtless closely resembled "Silver threads among the gold," Saul remarking, "S'help me Father Abraham, this is too much," flung a javelin at the musician and drove him away. Doubtless the king was hasty, but let us remember his extreme provocation. As for David, not content with having already killed the leading Philistine giant, he went and played the harp to that unhappy nation, with the view of demoralizing the people so that he could make an easy conquest of them on coming to the Israelitish throne.

While the javelin is probably a specific for all suffering due to accordions, violins, cornets and flutes, it is not a remedy which is available at the present day. The most successful mode of treatment which has been devised is that which was recently tried, with admirable results, in the case of a young man residing in Twenty-second street boarding house, who was addicted to the French horn; and it is due

to the medical profession that the history of the case should be briefly given.

The young man in question occupied the second story front hall bedroom. He was apparently a quiet and well-meaning person, but under a smooth and spotless shirt bosom he concealed a heart heedless of human suffering. It would not have made much difference where he concealed his heart, for it would have been quite as calous had he kept it under his waistband or inside of his boot. That he preferred to learn the French horn rather than any other instrument of torture, does not palliate his offence; for, though the horn lacks the ear-piercing shrillness of the cornet, its tone has a wonderfully penetrating power, and is to the last degree depressing to the spirits.

The man who begins to play a wind-instrument employs the most of his time in what may be called "sighting shots." For example, when this particular young man desired to sound B flat, it would take him a long while before he could get his elevation and his wind-gauge regulated. He would hit three or four notes above B flat, and three or four notes below it, a score of times before he would finally make a bull's eye. Even when, after long effort, he succeeded in hitting the desired note, the sound produced would be what is technically and derisively called a "blaat," or, in other words, an uncertain, toneless, and most unmusical sound. It is needless to speak of the effect which this sort of thing had on his fellow-boarders. At the end of two weeks public indignation had grown to that

extent that it was seriously proposed to melt the horn and pour the metal down the throat of the player, as a warning that unless he promptly reformed he would be dealt with severely. It was then that a homœopathic physician residing in the house called a meeting of the aggrieved boarders in order to propose what he believed would prove a radical cure.

After describing with great clearness the painful symptoms which prolonged practice upon the horn develop in the unfortunate and unwilling listeners, and unfolding at much length Hahnemann's theory of cure, he asserted that in order to successfully combat the effects of horn-playing, the use of other instruments which produce analogous symptoms was clearly indicated. Hence, he proposed that each boarder should provide himself with a cornet, a violin, an accordeon, a flute, or a drum, and administer these remedies whenever any symptoms of the French horn were manifested. Few of the boarders believed in homœopathy, but they were in that state of mind in which men clutch at any nostrum which promises

relief. They therefore resolved to follow the doctor's prescription, and immediately laid in a full supply of the indicated instruments.

The next evening at seven o'clock the familiar gasp of the horn was heard. Instantly it was followed by the screech of the violin, the spasmodic choking of the cornet, the drone of the accordeon, the wail of the flute, and the fierce uproar of the drum. In two minutes a crowd was collected in the street, under the impression that a large orchestra was rehearsing Wagner's "Meistersinger," and the young man with the French horn was lying on the floor of his room in strong convulsions.

The cure was complete. Early the next morning the French horn player was removed to a lunatic asylum, where he still remains. He is quite harmless, but he believes that he is a remnant of the wall of Jericho, which fell down under the assault of the Hebrew trumpets, and constantly insists that Congress should make an appropriation to repair him and mount him with barbette guns.—*New York Times*.

Notes of Interrogation.

All queries and answers must be authenticated with the name and address of the sender.

1. Can any of your numerous readers tell me how it is that there is such a difference among musical men as to whether the chord or the scale ought to be taught first? I find Tonic sol-fa teachers use the chord, while Letter-note works seem to recommend the scale.—B.A.

2. Who composed the National Anthem, and in what year did the composer live?—O.C.

3. Will any of your readers oblige by stating whether they have ever met with a tune in which the last note of the bass is not the keynote?—J.R.

MONTHLY NOTES.

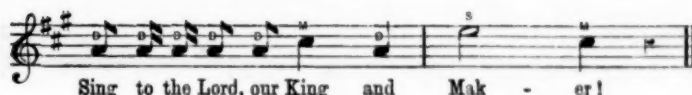
A ROMAN correspondent of *The Musical Standard* says:—"Story, the sculptor, has a cast of Chopin's hand, which is the saddest one I ever saw, and which was, I am sorry to report (on the authority of a Russian princess, who was one of his best pupils, and to whom he dedicated one of his études,) a very dirty hand, with nails that were never clean." The same correspondent describes Liszt's hand as a square, large one, the knotty fingers of which tell of the command of learned music. The fingers are remarkable: the first and second fingers are square, the third and little fingers are flat and broad. The second phalange of the first finger is longer than the first, which denotes ambition. The second finger is full of knots. There is a wart on the third finger of the right hand. The knuckle of the third finger is like a hinge.

The force of the little fingers on both hands is tremendous. The knuckles seem as if made of iron. Healy, the American portrait painter in Paris, has Liszt's hands in bronze as if they were poised on the piano.

A bust in honour of Balfe, the operatic composer, has been erected at the National Gallery Dublin. At the ceremony of unveiling, this memorial, several speeches were delivered, and among them the following by Sir Robert Stewart:—

"They were all obliged to do their duty, each in his own capacity, and it was not always an agreeable task. To-day, however, they were met to discharge a duty as agreeable as it was incumbent on them to fulfil. That duty was to welcome to the Irish Walhalla—that Pantheon of distinguished Irishmen—the counterfeit presentment, and an admirable likeness it was, of Michael William Balfe, a man peculiarly interesting to them, for he was not, like Vincent Wallace or Jonathan Swift, Irish by the mere accident of his birth, but a pure Irishman—nay, a native of Dublin. To Balfe it was given to break down the prejudice with which the natives of Ireland were once regarded, not only in England, but on the continent of Europe. If the phrase "No Irish need apply," has gone out of fashion, it was to men like Balfe that we owed so agreeable a change. He it was, who in 1835, first led the way with his "Siege of Rochelle," opening a path for Rooke with his "Amilie," and Wallace with his "Maritana."

The Musical Standard.



TWELVE REASONS FOR LEARNING TO SING AT SIGHT

1. Because good **CONGREGATIONAL SINGING** is a thing which cannot be **BOUGHT**—it must be **EARNED**; and the labour required to attain excellence is often much less than that which results in mediocrity.

2. Because good **CONGREGATIONAL PSALMODY** is easily secured when the singers can **READ** music as well as **PERFORM** it.

3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice **TUNEFULLY** as well as **THANKFULLY**.

4. Because **SINGING** is a pleasing means of **EDUCATION**, powerful for good in the Day School, Sunday School, and Family.

5. Because **SINGING** is a healthful, social, and inexpensive **RECREATION**, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.

6. Because, if the **MUSICAL FACULTY** were cultivated in **YOUTH**, nobody would be obliged to say they have "no ear for music."

7. Because **MUSICAL EDUCATION**, be it much or little, should **COMMENCE** with the musical instrument provided by the Creator: if the **VOICE** and **EAR** are first trained, the use of all other instruments is facilitated.

8. Because they who are able to **SING AT SIGHT** can read music for themselves, instead of helplessly following other people.

9. Because resorting to an instrument in order to learn a tune is a **LABOUR** and a **SLAVERY** quite unnecessary.

10. Because any person who is able to sing by **EAR** can easily learn to sing by **NOTE**.

11. Because the **LETTER-NOTE METHOD** helps the Singer in this matter.

12. Because a **LETTER-NOTE SINGING CLASS** is now commencing to which **YOU** are respectfully invited.

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.....Examiner.

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The requirements of this Certificate are specified in "The Choral Guide," published by F. Pitman, 20, Paternoster Row, London.

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A GRADUATED COURSE of Elementary Instruction in Singing.—By David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE PUPIL'S HANDBOOK.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE LETTER-NOTE SINGING METHOD, Elementary Division.—A course of elementary instruction in vocal music, by David Colville. In this course the notes are lettered throughout. Price, in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE CHORAL GUIDE.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE JUNIOR COURSE.—A course of elementary practice in vocal music, by David Colville. Arranged for treble and alto with *ad lib.* bass, and suitable for schools or junior classes. In penny numbers.

THE CHORAL PRIMER.—An elementary course. Now appearing in THE QUAVER.

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